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tutored Indian, or the lunatic, or the simpering idiot is morally responsible for the half-reasonable conception of his brain. God, Heaven, Spirit, are utterly incomprehensible to the mind of the child; and the parent should not fail to see, in its puzzling theology, the effort of reason to make the unintelligible intelligible. A child's gossip, with all its absurdity, is so honest, so earnest, so interesting, that to call it "profane," under ordinary circumstances, is, it appears to us, to doubt the little one's purity, and to question the wisdom of One who said, "Of such is the kingdom of Heaven."]

Louise Denton, of Buffalo, sends us a real Lake Erie "blow up," which has almost carried away our editorial fastenings, and pitched us, head first, on the bulwark of Woman's Rights, which our friend Lucy Stone and her coadjutors are fast jutting out into the "sea of troubles" of this life. She writes: "I read, with pleasure, your ART JOURNAL, and pleased I am with the high place you assign woman. In the last Number, however, I am pained to see the old fogism of *so-called* Christianity gaining ascendancy over all common sense and reason. In the first article, there is copied an extract from Alison, who quotes that oft-repeated, time-worn verse of Milton, where he presumptuously places woman below man, in the scale of being—a great thought, truly, and most sublime conception of genius! Woman was made, *not* for herself, but for brutish, sensual, selfish man. What blasphemy to the divine Creator of all!"

"I am surprised that a man of your sense and ability should condescend to quote ridiculous, dishonest notions, which spring from the "book-muddled brains of some men in their infancy."

[While our modesty deeply blushes at the compliment implied in the phrase "condescend to quote" Alison and Milton! we beg to be discharged from the responsibility of having libeled woman. To say nothing of fears we entertain for our hair and beard, in event of such an act, our honest belief, that woman, generally, is a *little better* than man, forbids the imputation of her inferiority. The offending quotation was :

"Not equal, as their sex not equal, seemed;
For valor he, and contemplation, formed,
For beauty she, and sweet attractive grace;
He for God only, she for God in Him."

Now, we submit, that father Milton was

as justified in saying this of Eve, as the majority of writers of love-stories (a majority of them being females) are in representing women so deeply in love with "sensual, brutish" man, as to see heaven only through *him*. But Moses and St. Paul, Milton and Alison, must themselves answer to our lady correspondent and to all others who question, for their interpretation of woman's rights and relations. We shall let our pages speak for themselves; and where we find necessary, in quoting authorities upon Art, to say just what the authority does say, we shall not hold ourselves responsible for their dictum, except it is endorsed by us.]

J. S. Saunderson, of Greenfield, Mass., sends us a well-conceived dissertation upon character in art as applied to painting and engraving. We quote: "An Art which shall have character, which shall serve to elevate the mind and improve the morals, is that which should be encouraged. This may apply to both painting and engraving. We should hang on our walls only those works which shall be in harmony with, and engender, the purest emotions. As for example, the 'Saturday Night' of the Association: it is impressive, full of the repose of purity, turns one's thoughts heavenward, preaches a never-ceasing sermon of love. From such a picture we turn away humanized, strengthened for good. How different are the impressions produced by Cole's 'Voyage of Life' and 'Dream of Arcadia,' and Durand's 'Mount Washington,' from those excited by such works as the 'Mexican News'—the last engraving issued by the American Art Union! In *real* life we seek to separate the kitchen from the parlor—we give a wide berth to the low tavern with its scenes of low-life: why, then, do we introduce these into our constant presence through engravings, 'ornamenting' our parlor and library walls? We are *very* inconsistent; and, while we chide our children for every approach to low-taste, we still hold up for their admiration the vulgar and vicious engraving. Instead of such, let us have scenes fresh from Nature's great portfolio, embodying the beauty and spirit of her being for our study; or let us have 'deeds heroic,' where man is exercising his noblest mind; or, give us the ideal, clad in the graces of the imaginations best powers; or reproduce for us home and its dear joys—woman in her true character of angel purity and love—children in their character of graces; or, if

lessons of life are to be taught, let them be good and pure lessons, reaching our heart of sympathy and worship. Such, it seems to us, should be the pictures which should ornament our walls and mould our tastes by their constant presence." This is well and truly said, and applies with considerable force to a great many pictures which court popularity through an appeal to the lower, rather than to the better tastes. Our correspondent's fears that we are to choose "Shake Hands" for our next annual engraving, are groundless. That fine picture has gone out of our hands to the lucky member who drew it. Our engraving is not yet chosen. We shall try and get the *very best* thing it is possible to command—something far better than anything ever yet offered to the people for three dollars.

FOREIGN ART ITEMS.



CORRESPONDENT, writing from London, says Huntington is at work upon his large picture, "American men of Science," commissioned by Mr. Wright, of Hoboken, and owner of Rosa Bonheur's "Horse Fair." [It will be remembered that Mr. Wright has commissioned a series of four of these "representative pictures" from four leading American artists. Their completion and exhibition are looked forward to with much interest by the American art world.]

Of Cropsey the same correspondent writes: "Near by Huntington's lodgings, at Kensington, Cropsey has a small house, and his studio is often visited by Ruskin, who at first could scarcely believe the brilliant combinations in this artist's autumnal sketches were other than the exaggerations of 'Young America'; but having proved Cropsey's rare fidelity, by watching his English landscapes, he now believes fully in the radiant truth of his trans-Atlantic studies."

Queen Victoria, who has devoted much attention to Photography, sent the Empress Eugenie, as a New Year's present, an album full of photographs taken by herself. It contains portraits of the royal children, and of Prince Albert, together with views of Windsor Castle, Balmoral, Osborne House, &c.

The Queen has commissioned Mr. J. Phillips to paint a grand historical picture of the marriage of England and Prussia. The scene will be laid, at the Queen's own suggestion, in the chapel—a scene of unequalled brilliance, color and animation, and the picture will contain a series of illustrious portraits.

The Academy of Fine Arts, at Munich, designs celebrating its fifteenth anniversary by an historical art exhibition, for which the following programme has been issued: firstly, none but German painting will be received; secondly, not only the paintings of living artists will be exhibited, but a review will be afforded of the development of German art since the days of Carstens, Shick, Oberbeck and Cornelius; thirdly, in order to effect this, committees will be appointed in all the cities of Germany, to solicit loans of paintings from private collections, and to act in the capacity of jurors for the modern paintings.

A discovery of great interest to the artistical world, says the Paris *Presse*, was lately made by M. Edmund About, the writer, while going through the shop of a collector of curiosities, in the Rue du Bac. After examining different articles, the master of the place informed his visitor that he had in his possession twelve pictures by Titian, and taking him into an inner room, showed them as they hung against the wall. These pictures are four feet long by nine inches high, and represent the history of Joseph, according to biblical tradition. In support of his assertion that the pictures were genuine, the dealer produced letters from M. Flandrin and M. Delacroix, stating that the pictures were very valuable. In a short time M. About and the owner came to terms, and the pictures were placed in the hands of a cleaner, who, after a first operation, remarked that in all the pictures, Joseph bore a resemblance to Charles V., which was considered in favor of their authenticity. The cleaner, in following up his operations, soon afterwards discovered in a corner the signature of Titian, thus worded: *Tizianus Vercilius da Cadore pinxit.*

Apropos of the "Horse Fair," it is said, that immediately after Mr. Wright's purchase in London of this noble picture, he was offered one thousand guineas if he would relinquish his right of purchase to a gentleman who had come but a few minutes too late to accomplish his intention of becoming its owner. It is also said in

art-circles, that Sir Edwin Landseer, upon examining Rosa's production, admitted that she had used a method in its accomplishment that had heretofore been beyond his powers. What there is of truth in this story, we leave to those who have stood before the best pictures of the illustrious animal painter of England to determine.

Miss Louise Landor, of Salem, now in Rome, is making a bust of her townsman, Mr. Hawthorne, and a bas-relief of Rev. Mr. Mountford.

AN OLD PICTURE.—A gentleman in this city has recently come into possession of a picture of undoubted antiquity and in excellent preservation, which bears marks of belonging to the age and school of Raphael. It represents the Archangel Michael, in complete armor, standing over the prostrate body of Satan, whom he has just driven out of Paradise. The face of the angel is one of great beauty, but of the soft, feminine type, such as may be seen in portraits of Raphael, to which it bears much resemblance. The excellent coloring of the head, and the careful painting of every part of the armor, down to the smallest rivet, seem to indicate that the picture is no copy, but an original work, whoever may be the artist. The figure of Michael, who leans upon his shield, is simple and dignified, but the fiend crouching at his feet is of most Lilliputian proportions, and not at all in accordance with our ideas of the fallen angel. The accessories consist of a bare background, painted evidently before landscape painting came into vogue. The picture came last from Valparaiso, whither it had been carried from Paris by a South American diplomat.

The ceremonies of laying the corner stone of the monument of Ethan Allen, by the State authorities of Vermont, were postponed for the reason that his remains are missing. No trace of Ethan Allen can be found on the spot where he was supposed to be, and the supposition is that his bones have been stolen or mislaid.

Inferior minds have as natural an antipathy to superior ones, as insects have to animals of a higher organization, whose power is dreaded by them.

ANOTHER GREAT PAINTING COMING.



THE success of Rosa Bonheur's "Horse Fair" will induce the enterprising firm of Williams & Stevens to introduce to the American public one of Herring's most celebrated work's, viz.: "The Village Blacksmith," upon which the artist has been lavishing his best powers for some time past. Connoisseurs and dealers who have been permitted to see the painting are of the opinion that it will serve to place the artist by the side of Landseer. Mr. Herring's "Homestead," so widely known through the magnificent engraving made of it, was but the prelude to this, his greater work, which also, will be done on steel, in the most superb manner—making one of the most costly and beautiful engravings ever introduced to this country. We understand it is the purpose of Messrs. Williams & Stevens to exhibit the picture at their private exhibition rooms, 353 Broadway, in the same manner as the "Horse Fair" was shown; and it is also probable that subscriptions for the engraving will be received at the same time. The price of the best impressions doubtless will be, fifteen dollars for artist's proofs, ten dollars for India proofs, and eight dollars for plain. At these prices it will be within reach of a large class of purchasers.

The introduction of these fine modern master-pieces is doing a desirable work for the art-taste of the country. Nothing is more really attractive than a good painting; and when the public can be introduced to a really great work the effect is to induce that comment and comparison of ideas and tastes which must inevitably result in advancement. Our people need this kind of stimulus to awaken the proper appreciation of Art; and what with our Academy of Design Exhibitions, the many private collections thrown open to the public, the opening of these master-pieces from trans-Atlantic artists, we see no reason to apprehend anything but an art development, in the right direction.

In our next issue we shall refer more particularly to the "Village Blacksmith." The painting will, it is thought, be here, ready for opening, by the first of August. The engraving is still in the hands of the artist, though so far advanced that its completion will soon follow.